

How to Communicate Heineken Collection on Digital Platforms: Workplace and www.heinekencollection.com

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version after public defense).

[DECLARAÇÕES]

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Lisboa, de de

Declaro que este Relatório se encontra em condições de ser apreciado pelo júri a designar.

O(A) orientador(a),

Lisboa, de de

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RESUMO

Este relatório de estágio é resultado do estágio académico decorrido na Heineken Collection Foundation, em Amsterdão, de Setembro de 2017 a Março de 2018. Procuro dar resposta à questão *“Como comunicar a Heineken Collection em plataformas digitais: Workplace e www.heinekencollection.com”*. O objectivo é o de entender como a Heineken Collection Foundation comunica o rico património da Heineken interna e externamente usando plataformas digitais. Este relatório está dividido em três partes: primeiro, a apresentação da Heineken Company, da Heineken Experience e da Heineken Collection Foundation. Em segundo, a apresentação do enquadramento teórico sobre os conceitos de “património corporativo”, “comunicação em plataformas digitais” e como aliar essas teorias à prática na criação de uma comunicação de património corporativo em plataformas digitais. Nesse mesmo capítulo discuto o trabalho que desenvolvi durante o estágio, sempre apoiado pelo enquadramento teórico. Por fim, reflito sobre os benefícios da utilização da história corporativa no desenvolvimento de estratégias de comunicação, e no apoio que empresas dão aos seus arquivos.

Title: **How to Communicate Heineken Collection on Digital Platforms: Workplace and www.heinekencollection.com**

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KEYWORDS: Corporate Heritage, Communication, Digital Platforms, Heineken, The Heineken Experience, The Heineken Collection Foundation, Archives, Collections, History, Culture

Abstract

This internship report follows my academic internship at Heineken Collection Foundation, in Amsterdam, from September 2017 to March 2018. My research question *“How to Communicate Heineken Collection on digital platforms: Workplace and www.heinekencollection.com”* aims to understand how a corporate heritage institution like the Heineken Collection Foundation communicates Heineken’s rich heritage internally and externally on digital platforms. This report is divided into three parts: first the presentation of the Heineken Company, the Heineken Experience and the Heineken Collection Foundation. Second, the theoretical framework on the concepts of “corporate heritage”, “communication on digital platforms” and how to ally these theories in creating a corporate heritage communication on digital platforms. In this same part I discuss the work I developed during the internship supported by the theoretical framework. Finally, I will reflect upon the gains of corporates using history in their communication strategies and supporting corporate heritage institutions to inform the corporate at all levels.

Table of contents

1. Introduction	8
1.1. Research Question.....	9
1.2. Methodology	10
1.3. Introducing Heineken	12
1.3.1. The Heineken Company.....	12
1.3.2. The Heineken Experience	13
1.3.3. The Heineken Collection.....	14
1.4. Theoretical Framework	16
2. Practical Framework: Tasks & Activities	22
2.1. Communication	22
2.1.1. Internal Communication.....	22
2.1.2. External Communication	25
2.2. Assisting events	26
2.3. Research	27
2.4. Comparative research	28
3. Conclusion	36
Bibliography	38
List of figures.....	42
Attachments.....	43
Figures.....	43
Attachments I – Social media.....	53
Attachments II - Comparative research.....	56
Attachments III – Internship Plan.....	63

1. Introduction

During my art history degree, I always looked for projects within the art history department to apply my skills in communication and executive production. I also attended classes outside the range of Art History topics, studied Marketing and Communication, Entrepreneurship, Sociology of Culture and Archeology. After I graduated in 2014/2015 I began to investigate the world of Art and Technology(ies) and Art and Culture Communication. More recently, during my first year as a master student, I took optional classes in Museology and Programming Cultural Activities in combination with the mandatory classes of the curricula¹. An opportunity arose to achieve two goals concurrently: I used the Erasmus + Internship exchange mobility to do, at the same time, the internship for my master's program. This internship report is the result of my academic research conducted parallel to my seven months trainee experience at the Heineken Collection Foundation, in Amsterdam. The internship plan was co-written by myself and my supervisor at Heineken Ph.D. Demelza van der Maas, in coordination with the scientific supervision of Professor Cláudia Madeira Ph.D., tutor in FCSH/NOVA.

Initially, the internship report aimed to raise questions related to the communication of industrial heritage via the Heineken brewery in Amsterdam and to best to tell stories about the company via the archive. There was also space to add the dimension of oral history, employees' memories and collective memory to the process of storytelling and copywriting.

My first encounter with Heineken opened many new roads of research as I was discovering how to navigate in a big company, how to understand the politics of relating with diverse people as well as getting acquainted with the 150 years of the Heineken history. At the same time, I was managing my first experience of living abroad and the challenges and emotions it produces.

During the team brainstorm sessions and evaluation meetings with my supervisor, I learned that I had many strategies to explore the heritage and cultural communication, and online digital platforms to deliver my results. I could create

¹ Cyberculture; Pop Culture; Cyberspace, Media and Interaction; Art and Media during 2016/2017.

compelling shareable contents and talk to people about the Heineken brewery building in Amsterdam (today the Heineken Experience), and this theme would be enough to fulfill my work and tasks for the next seven months. Regarding platforms where I could share the contents, they were a few. Externally exist the websites heinekencollection.com, theheinekencompany.com and the Heineken Experience Facebook page; internally in the Heineken TAPP, an app for employees and retired employees/pensioners; Heiport, the most important global portal accessible to all the employees worldwide that features important news feed and current information about the company, as well as IT and HR portals. Finally, Workplace² was launched in late September (in the same week I started my internship) as the main central internal platform Heineken adopted to establish the global communication of over 80 thousand employees. Given the range of options, I decided to create thematic storylines mainly for the Workplace and Heineken Collection website platforms. I also came up with a secondary storyline for the internal newsletter STARS.

1.1. Research Question

My academic question lies on how to communicate Heineken History on digital platforms: namely through Workplace and the Heineken Collection Website. I will discuss the work I did during the internship as an aim to put in motion the theoretical framework I adopted to develop my questions and test any *disconnection* between Academia and the current state of the industry. I will discuss the concepts I chose to drive and frame any activities and tasks I've developed. I will present the methodology I adopted to create and implement communication plans, and the methodology I designed to conduct a comparative research between Heineken Collection and the archive/historical departments of other big companies. At last, in the conclusion, I will discuss the results of my research, as well as reflect upon the gains of corporations using history in their communication strategies as well as using history as an asset to drive

² A B2B Facebook service for internal communication. I will better explain in the communication chapter.

business results. I will close on a personal note and how this trans-disciplinary work reflected in my personal and professional growth.

The goals of the practical work to be conducted were established in the internship report. They meet aims of the Heineken Collection Foundation, as well as the needs of the department regarding communication strategy still to be created and matured. The objectives were translated and divided into the ongoing projects: “Heineken Heritage Communication & Storytelling” and “Stars of the Heineken Collection”. For each project, I was assigned tasks and responsibilities. The supervisor at Heineken and I followed the objectives of the internship report in weekly evaluation meetings. The performance and work were measured in these meeting and according to specific evaluation criteria³.

1.2. Methodology

Since my academic question was *“How to communicate Heineken Collection on digital platforms: Workplace and www.heinekencollection.com”*, I aimed to combine, in the best scientific terms, both my academic research and practical work in the receiving institution. Therefore, I gathered authors that would help me a) understand the academic concepts of corporate heritage (Burghauser & Balmer; 2011; 2014; 2015); b) get to know and have full contact with the collection and the brewery building and identify potential relevant stories (using books published by Heineken and the Heineken Collection Foundation); c) create and develop storylines for carefully chosen platforms (Weindruck, 2016); d) create and implement a social media calendar; e) design a comparative research (Kozinets, 2010).

I based my work and research on authors that the academic community considers to be relevant, either because they have established ground concepts for all the researchers in the field, or because they are the most recent authors discussing the concepts and bringing new perspectives to the table.

³ Please see the Internship Report. Attachment Number 3.

Following the internship plan, I dived into the collection's storage and depots looking for objects that could tell me interesting and relevant stories about the history of Heineken, either by being extremely visual so that they easily tell their own stories, or by having a strong emotional connection enhancing easy engagement. At the same time, I read books about Heineken and visited the Heineken Zouterwoude brewery in the south of the country to better understand the production of beer at a large scale. After reading thoroughly about the history of the company, I narrowed down my list of possibilities to four storylines for specific Workplace groups and the internal newsletter Stars⁴. Next, followed the creation of a social media calendar. Once I had a social media calendar defining which storyline, for the respective platform and Workplace group audiences, I started to create stock stories to fill the calendar with. I used the "Writing for the Web"⁵ workshop guidelines to write and format the text for the stories and used the already mentioned Heineken books, as well as the TMS – The Museum System – database program to provide accurate information about the objects and historical facts. In the last two months of my internship, I implemented the social media calendar, testing its construction and effectiveness in the defined academic terms: public engagement, growth, trends and interests, writing text techniques, adaptive historical visual material, and establishing a two-way communication with our audiences.

Finally, I developed a comparative research with other similar corporate heritage institutions that aim to contextualize the work the Heineken Collection is doing in terms of communicating its department and the Heineken heritage internally and externally through digital platforms.

⁴ The internal newsletter for all employees at Heineken Experience.

⁵ The year before Heineken Collection Foundation team attended a workshop to learn how to write for the web. Although I didn't attend the classes, I used the guidelines developed specifically for the Foundation.

1.3. Introducing Heineken

1.3.1. The Heineken Company

Under the flagship Heineken global brand, the group holds more than 300 international, regional and local brands, craft & variety brands and cider brands acting in 70 alcoholic and non-alcoholic markets and is present in 192 countries. This includes Tiger, Sol, Desperados, Affligem, Brand, Amstel, Strongbow, Lagunitas and Orchard Thieves, mentioning a few. In Portugal Heineken holds Sagres and Luso since 2008. Heineken has over 80,000 employees across operational breweries, malteries, cider plants, production facilities and offices.

The Heineken Company stands by the four core values: a passion for quality, enjoyment of life, respect for people and for the planet. These values have always driven the company strategy and business priorities. The Heineken Collection Foundation helps to build a Corporate Affair strategy by allying the corporate heritage communication to the Heineken's business strategy, the Ambition 2020.⁶ By doing so, the HCF localizes the archive's activities among the organization and, ultimately, this reflects on the stories Heineken Collection Foundation chooses to tell.

In 1864 the young and wealthy entrepreneur Gerard Adriaan Heineken purchased the old brewery De Hooiberg located in the center of the Amsterdam. Gerard's mother was considerably rich and had inherited a large quantity of money after Gerard father's death (Sluyterman & Brouwens, 2014). She decided to support Gerard in his decision to buy the old brewery. De Hooiberg descended from a line of successful and failed businesses from over 400 years (Sluyterman & Brouwens, 2014) and by the time Gerard bought it, the business was renamed Heineken & Co starting a new period of flourishing success. However, the location of the old brewery right at the city center between two canals presented more problems than advantages. Although the access by boat made easy the distribution of beer and supply of raw materials, citizens complained about the beer smell and the constant water pollution. At the same time, the city hall was planning to fill in the canals for public safety and build roads to ease the traffic

⁶ Heineken's Strategy and Ambition 2020. The Heineken Company in <https://www.theheinekencompany.com/About-Us/Company-Strategy>.

(Hageman, 2017). This led to what I see as the first business expansion. Gerard decided to move to the then rural area of Amsterdam.

1.3.2. The Heineken Experience

When, in 1867, Gerard Adriaan Heineken built a new brewery he contributed to the expansion of the city (Figure 1). The building became a landmark and synonym of Amsterdam, and the frenetic production activity in the brewery followed the growth of the surroundings into the today trendy neighborhood De Pijp (Sluyterman & Brouwens, 2014).

The brewery attracted visitors throughout the 20th century and to meet the expectations of the audiences. Heineken initially adapted the building, giving a tour of the brewery showing the production of beer during working hours. The tour serves as a communication platform acquainting visitors with the history of beer making, of the Heineken brand and family and of the city. Four years after the closure of the brewery in 1988 the Heineken Reception Centre opened in May 1991 - a full dedicated tour in the then inoperative brewery. The visitors could walk in the brewery, visit the brewing room and have contact with the audio-visual material, illustrations, advertising, old bottles, laboratory tools and other objects from the gathered collection (now the collection as we know it). In 2000 the Reception Center closed once again for renovations to execute one ambitious plan - to convert the brewery in a full experience "of all aspects of Heineken, from history to brewing process, an experience which the visitor must be able to enter into, with elements of education, entertainment, aesthetics and escapism" (Hageman, 2017). The new experience built upon interactive elements, combining and telling the story of the places linked with the company, sampling of beer production, showcasing the most iconic commercials and Heineken objects. Since then the Heineken experience has undergone revised and improvement renovations seeking to meet the visitor expectations, the high number of visits – 1.3 Million in 2017 – and always assuring the quality of the experience.

The Heineken Experience rents renovated receptions and hospitality rooms located on the top floors of the old brewery, once used for production of the beer

namely the Koelship (room to cool down the wort), Moutzolder (malt storage), Hopzolder (hop storage), Molenzolder (milling loft) and the Brouweskamer for VIP and business bookings⁷. The last three rooms have been renovated under the 5th floor renovation project I will explain later.

1.3.3. The Heineken Collection

The Heineken Collection Foundation is the historical department of Heineken housing collections of packaging, glasswork, photographs, film, documentation, archives, advertising, brewing equipment and beer culture⁸. The oldest archives related to the brewery business are deposited in the Amsterdam's City Archives. The collection was created in 2008 with the mission to preserve and present the heritage of Heineken with the vision to:

“(...) inform and inspire a worldwide audience by preserving, collecting & sharing compelling stories about authentic objects and stories about Heineken (company, brand & family) and certain incorporated breweries. Through the promotion of knowledge, understanding & enjoyment of the Heineken collection, the HCF enriches the understanding of Dutch entrepreneurship in a global context”.⁹

The Heineken Collection Foundation employs professional and specialized curators in charge of the different natures of the archive and the collection is led by a historian. The Heineken Collection Foundation is located on the 5th floor of the Heineken experience and collaborates frequently with the Heineken Experience managers in providing accurate historical information for tour scripts, marketing plans, assuring the best Heineken Experience immersive experience, as well as inspiring the local Heineken community. The Heineken Collection Foundation works closely with the internal global communications team to actively inform and educate Heineken history to its employees and co-workers both locally and globally.

⁷ Heineken website in <https://www.heineken.com/Heineken-Experience/Meetings-and-Events>.

⁸ Heineken Collection website in www.heinekencollection.com/about-the-foundation.

⁹ Foundation, H. C. (2017). The Heineken Collection Strategic Plan 2017-2021. Amsterdam.

My time at Heineken Collection Foundation was defined by the transition process that contextualized the work I did since the archive undergone two major projects that aims to open and improve deeply the visibility of the collection on-site and online. First, the development of a web presence strategy included the creation of the very first communication plan for the Heineken Collection Foundation. Second, the renovation of the brewery's 5th floor will solve problems related to lack of space and safe storage environmental conditions. The HCF team worked closely with a specialized architecture bureau to design a new 5th-floor project that will create new storage spaces, working places, venue hire and a new exhibition area for the collection. This project is mainly defined by the concrete and industrial materials, showing off the original walls, that turns the space into a transparent box, and ultimately enhances accessibility to the collection and the objects on display.

These two projects resulted in the creation of a communication plan for a Collection without a physical collection, because all the objects were stored away from November on. In the light of this context, I had contact with the collection during my first two months in Heineken. After that, physical contact only with the objects at the display on the Heineken Experience tour. Another access via through the TMS – The Museum System – database to gather information about the objects whenever would be necessary. From my perspective this shows not only that the Heineken Collection Foundation follows management collection procedures¹⁰, but also works actively in the documentation and digitalization of the objects.

The renovations project was supported by the executive board, mainly by the CEO Jean-François van Boxmeer who acknowledges the rich and unique Heineken heritage, and values the extensive work of the collection and the active approach towards the history. The Heineken board released a substantial funding to kick off the needs for a new space and started the renovation project over the course of 2017/2018. This shows the relations of the Heineken Collection Foundation inside the company that made possible the renovation. The Heineken Collection Foundation and Heineken Experience Marketing & Innovation offices were empty, the collection was stored away,

¹⁰ Heineken Collection Foundation apud - ICOMO Code of Ethics and the RCE's Lamo standard.

and the people were welcomed in the Heineken International Headquarters, also in Amsterdam, by the Corporate Affairs Team in their offices in November. The Heineken Collection Foundation team belongs¹¹ to the Heineken Experience, which in turn belongs to the Corporate Affairs, the last top level before the Executive Board headed by the Chief Executive Officer and the Chief Financial Officer.

Finally, I witnessed a developing department in terms of the foundations of the HC towards the future. It was beneficial for my intern experience because I was part of the moment when the Foundation board and the members of the team stood for a moment to think about the future¹².

1.4. Theoretical Framework

I use the concepts presented in this chapter to frame theoretically the tasks and activities I developed during the internship that followed the internship plan.

The definition of “corporate heritage”

Balmer and Burghauser establish the concept of “corporate heritage” as the characteristics of a company that connects the past, present and future, equally seen by the stakeholders as an asset important for the contemporary status of a company, worth to the relevant for planning for the future (Balmer & Burghauser, 2011). Next, the authors state the concept of “corporate heritage identities” seen as the organizational characteristics. Applied to the research, these identities are incorporated in Heineken’s core, born since its foundation, remaining in the present and being carried on to the future. Core and characteristics are here understood as the values and philosophies that define and conduct business activities, treatment for the people and the environment, expressed in all the infrastructures that support the organization¹³. At second, corporate

¹¹ In terms of organizational chart.

¹² Questions like “what do we want to be? A foundation? Not a foundation? How to improve the problem A regarding our status? How to improve the problem B? What are is our strategy? Where do we want to go?”.

¹³ The Heineken company strategy, core values and Ambition 2020 mentioned previously. Heineken Company website in <https://www.theheinekencompany.com/About-Us/Company-Strategy>.

identities combined with the corporate heritage brand dimension underpins the organization's corporate brand in an effort to support, ultimately, the business - in this case, the Heineken business. I see the origin of the core of the company - it's DNA¹⁴ - preserved and presented under the stewardship of the Heineken Collection Foundation.

I understand the corporate heritage as the history, culture, practices, traditions, philosophies, and people of Heineken. People receive the heritage, imprint their contributions and pass on to others in a form of legacy. Talking about the history of a company serves to remind the employees of who they are among the organization. To what concerns communication strategies, mainly at a global level, employees represent the very first audience to target.

Brunninge perceives the history of an organization as an asset to approach via different angles and themes (Brunninge, 2009). According to the author, the use of the history of an organization is exciting and interesting to best understand its context, nature and the changes that industry requires, as well as understand the world in which we live and operate in. Heritage presents a potential utility as a resource and tool for business, communication¹⁵ and marketing strategies. Plan for the future, which means, to explain why the plan is thought of in a certain way and exists in its current state (Weindruch, 2016).

Activating a corporate heritage institution

Historical departments (corporate heritage institutions) don't get much funding and during the takeover process of a company, priorities and decisions have to be made. History is one of them. This reflects the mindset of the leadership teams towards the corporate history, legacy, and heritage. But still, the top level officers fail to perceive and understand the funding necessary to create a space for the archives and collections,

¹⁴ An expression often used by Demelza van der Maas when introducing the HCF to me for the first time and often repeated.

¹⁵ The commercial currently broadcasting on the Portuguese TV "The Founder's Vision" is an example of this. In the story, somewhere back in the 19th century, Gerard Adriaan Heineken has a conversation with a fortune teller who sees the successful future of the brand. *"far in the future, I see your name Mr. Heineken in all the countries of the world. (...) It will taste the same everywhere"*. Heineken Youtube channel in <https://youtu.be/E7XJovBfgfE>.

as well as activities to research, preserve, promote and communicate the corporate history. Management teams hold a custodian role for heritage (Balmer and Burghausen, 2015), a responsibility for the corporate heritage as the emotional ownership in terms of belonging to a place - space and institution (Seaman & Smith, 2012). The Heineken Collection Foundation serves as the identity that informs and reminds the Heineken Experience teams, mainly the managers, of the place where the business started - the brewery - connecting the people to the admiration for the industrial heritage asset that houses all the activities they carry on. It's a mix of belonging to a building and a city, of collective employee's memory, Heineken identity (Oevermann & Mieg, 2017). Going back to the corporate heritage responsibilities in management teams, it serves to bring the team forward embedding mindsets in the business, place, philosophy and history, (Burghausen & Balmer, 2015) and finally, to transmit such business historical perspective to new members of the team¹⁶. This was something I saw constantly in the Heineken Head Quarters and Heineken Experience. For instance, the location of the brewery has had an important impact on how people articulate their company's heritage into their projects¹⁷.

Corporate heritage communication: adopting strategies for digital platforms

Burghausen and Balmer present a set of four strategies to implement and activate the corporate heritage identity (characteristics) and materialize them into activities and actions. They are "narrating", "visualizing", "performing" and "embodying strategies" (Burghausen & Balmer, 2014). Narrating refers to different formats of communication. Visualizing concerns adopting visual design elements connecting the past, present, and future. Performing indicates practices such as traditions, rituals, customs. At last, embodying refers to the corporate identity dimension on objects, spaces, and people. These concepts are crucial to me so that I can support the tasks I developed during my internship.

¹⁶ "Aspect of a long-term continuity and transgenerational sense of responsibility for the brand/identity and its heritage" This is the main idea. You can read more on (Burghausen & Balmer: 2015, 29).

¹⁷ This articulates with project Best Dam Spot for the newsletter Stars (tasks chapter).

I adopted Balmer's strategies theory as a ground to establish a plan for communicating Heineken's corporate heritage. Content wise I adopted the guidelines Weindruch presents in this philosophy *Start with the future and work back*: to choose and re-interpretate stories that keep the corporate history relevant in the Social Media era we live in. People want the authentic – the real history of a place (Xie, 2015) as they care for the important matters about lives, the planet, animals, business, and industries¹⁸. The key is to “draw something from the past and using it to achieve a concrete objective in the present” (Weindruch, 2016). This is how corporate heritage when communicated in internal platforms serves as a tool for conducting business. By being objective on connecting the present with the past and focusing on the real, people will identify with the relevant stories. This formula will entrust and empower relationships between the company and the audiences (Weindruch, 2016). The author states as well that is important to don't seize communication for long periods of time, and this idea was crucial to me while I was creating the periodicity of the communication plan and calendar.

What do digital platforms represent for Heineken Collection Foundation?

This era of the so-called “new technologies” brings new tools for corporate heritage institutions to collect, research, preserve and present (Grau, Coones & Rühls, 2017). Digital platforms represent opportunities for the museum or any other cultural institution in order to communicate and reach the audiences (Weindruch, 2016). For Weindruch, digital platforms work as a *medium* to tell stories, mainly via web-based channels. Both Workplace and heinekencollection.com are a form of digital platforms available to communicate Heineken's corporate heritage. Both the website and Workplace exist in the era of portable devices, either laptops, tablets or smartphones. By creating a communication plan especially thought for those two online platforms, I brought the Heineken heritage beyond its physical place. Just like Arvanitis mentions, “Museums aim to extend their physical and conceptual presence by using mobile media

¹⁸ “The attractiveness lies within real buildings, real people, real history. An authentic place also offers unique and original experiences” Apud Xie – *Industrial Heritage Tourist*, 2015, p. 228.

as an alternative mean to reproduce, distribute and popularize the museum content” (Arvanitis, 2010). This idea is crucial to me and the work I did during the transition moment of moving away from the collection due to the 5th-floor renovation project, a project which I will explain better later. An idea of a “museum outside walls” meets the project of enacting Heineken Collection’s visibility, when associating Workplace with HCF website, by becoming possible a two-way communication dialectic¹⁹. An Heineken Collection team curator posts a story, the audiences like, comment, the share or send a message back via the available chat.

The corporate heritage institution website presents the collection, the mission of the foundation and the work the team develops around the company’s heritage. Small stories are written about objects and what they represent for the company. Stories that have a lesson, something to teach, working as vessels (Berger, 2016). Stories that are mainly visual (the object itself) with a small text information. Combining the digital platforms storytelling (Weindruch, 2016) with the corporate heritage identities strategies of narrating and visualizing (Burhauser & Balmer, 2014) I am backing up my internship plan on the academic theory and my research question, especially on the construction of thematic storylines²⁰ and on the creation of mainly visual contents with the strong visual material.

Where theory and practice meet, I seek to apply principles and criteria for the creation of contents for the website and for Workplace in a realist frame of what would be feasible with the time I had in Heineken Collection, and what would be the themes that most interest the internal audiences. I support my practice in the museum studies to best write stories from the perspective of a corporate heritage institution, Heineken Collection Foundation. To best write stories, I had to immerse into the archive’s storages and depots and read available literature, as I will better develop in the respective chapter.

¹⁹ “The human experience forms both the basis for research, and the basis for the mode of communication”, (Hooper-Greenhill: 1992, 206). The Heineken Collection is an archive and a museum as well. I find important to bring guidance from the museum studies to the corporate heritage communication. The Heineken Collection Foundation enables experiences between people and heritage via communication.

²⁰ See in the respective chapter about the storylines and selected material for content creation.

When questioning how to communicate a corporate heritage institution, I compare the Heineken Collection Foundation with the archives of the international brewing and distilling companies Guinness and Jameson in Ireland; coffee and tea producer Douwe Egberts, oil company Shell and electronics company Philips in the Netherlands. Heineken Collection gave me the opportunity to create and develop a comparative research under the idea of “How can Heineken Collection learn from the others? How can the others learn from Heineken Collection?” in a three-month process. I benefited for my academic research and, by its turn, Heineken Collection gained a lot from my findings and exchanged experiences between me and the case studies. My aim was to understand what/how/if other corporate heritage institutions are communicating their collections and using history as an asset and tool for the mother company they represent and exist for. I interviewed the archivists/heritage managers of all these companies asking the same questions. These questions were divided into two groups related to Communication strategies and Collection/Departments strategies. I also visited the facilities and looked to understand the original construction of those industrial buildings. To back up the research, I used the online program Similar Web to collect web traffic data which I present graphically. Finally, I created a comparative matrix establishing criteria to compare all the case studies such as the foundation year, website, languages available or thematic stories. Just a few for now, as I will dedicate one subchapter to it later where I will present my results concerning the work I did during the internship, backing up all the way with the theoretical framework every time I find it necessary.

2. Practical Framework: Tasks & Activities

2.1. Communication

Communicating the collection of a company or corporation is quite different from communicating the Rijksmuseum Golden Age painting collection. I decided to organize the practical work into three subchapters: the first comprises all the tasks and activities related to the communication plan I developed for the HCF; the second explains my assistance in two events; the last one focuses on researching in the archive to find catchy stories to share.

2.1.1. Internal Communication

Workplace:

Heineken employees that had never heard of the Heineken Collection Foundation are now easily targeted thanks to Workplace. This platform went live in mid-September with the aim to establish online connections and to create a space where everyone can interact internally via laptops or smartphones. Workplace, a Facebook product, works similarly to Facebook with the difference that “pages” equate to “groups”. Teams are organized by groups, such as the Heineken Collection Team. So, the most effective way to reach a wider internal audience was to connect to “Heineken Head Office” and “Heineken ALL” groups and others with a substantial number of users. Out of the total of 80 thousand employees worldwide, around 2000 work in the Heineken Head Quarters. This represented an opportunity to bring the Heineken Collection Foundation beyond its physical walls (Arvantis, 2010). The addition of the 80 thousand workers to Workplace happened progressively and by March, around 60,000 people had been added to that platform.

Stars of the Heineken Collection - (Heineken Collection ALL group)

This project aims to create a top list object of the collection selected by Dutch personalities and Heineken employees and family. The Heineken Collection Foundation

wanted to activate the Heineken history and the awareness of the importance of the historical component to push the company forward (Seaman & Smith, 2012). The Heineken Collection Foundation invited the CEO Jean François van Boxmeer, the CFO Laurence Debroux, the Heineken family member Charlene de Carvalho-Heineken, the Global Heineken Design Director Mark Iterson, the Beer Wulf (an online platform that focusses on selling craft beer) brand manager Hans Böhm and the Heineken Collection Foundation board members Maarten Rijkens (Chairman), Gervaise Coebergh (secretary) and Michael M.G. van Oene (treasurer) to the “Curator a Day – Stars of the Heineken Collection” event. As a strategy to engage our colleagues on Workplace, Heineken Collection Foundation invites guests to share their choices on they Workplace profiles and on the “Heineken Collection ALL” group. Because Jean-François van Boxmeer is the CEO of Heineken, his posts are first seen by everyone on Workplace. His Stars of the Heineken Collection posts increased the archive presence and visibility (Figure 2) as more re-shares, comments and likes kept happening during the months after²¹.

Renovation posts - (HEX ALL group)

I shared information and photos during the renovation process of the 5th floor on a Workplace group just for Heineken Experience teams (Figures 3 & 4). Indirectly, the renovation had an impact on the departments located in the remaining floors of the old brewery. The birthplace of Heineken is seen as the embodiment of the company and its history (Burghausen & Balmer, 2014). Because the brewery is the home of Heineken and visually an imponent landmark (Xie, 2015), inspired me to create this storyline for the Heineken Collection Foundation presence on Workplace, as well as externally for the HEX social media channels.

Behind the Star - (Heineken ALL and Heineken Collection ALL groups)

The series had been available for all Heineken company in the Green Room²² before Workplace was launched. This web film series is created and hosted by Demelza

²¹ Testified by the re-shared posts on other Heineken groups from USA to Africa and Asia.

²² This was an internal communication platform where the global communication team shared contents about the Heineken brand and business and beer industry.

van der Maas, the collection manager, and divided into episodes about the history of the company²³. I organized the planning on the new HCF social media calendar according to the global communications team calendar.

HEX internal newsletter STARS – Best Dam Building

I invited ten HEX tour guides to tell me their favorite spot in the building²⁴. Their locations are places of easy access to everyone, as well as historically relevant. My aim was to use the Stars newsletter to improve the contact between the tour guides and the HCF. These young people are the first Heineken face the visitor sees throughout the experience. Overall, I was very satisfied to have come up with this participatory project, and seen it implemented during my months with Heineken Collection Foundation and seen results (Figures. 5 & 6). First, tour guides were happy to read and share their stories in a platform accessible to all the Heineken Experience community (almost 200 people). Second, it made the Heineken Collection Foundation work more visual amongst the Heineken Experience community as people learned more about us.

HEX internal newsletter STARS – Renovation News

I worked on one small article for the internal newsletter Stars about the yellow and blue tiles unveiled on the building walls during the renovation of the 5th floor, previously fermentation tanks. Again, the interest for industrial history (Xie, 2015) meets the HEX employees interest in learning about the beer process and how lives of those who worked on that floor (Oevermann & Mieg, 2017). Plain tiles on concrete and open construction site couldn't be a better example of the authenticity Weindruck mentions, as according to the theoretical framework (Weindruck: 2016, 7).

²³ The Heineken Company in <http://www.theheinekencompany.com/about-us/our-history>

²⁴ Following the corporate heritage implementation strategies of “embodying” in Burghausen, M., & Balmer, J. “Corporate Heritage Identity Management and the Multi-modal Implementation of a Corporate Heritage Identity” in *Journal of Business Research*, 67, 2014

Writing stock stories for Workplace

I wrote and left prepared draft stories to be shared on the Heineken Collection ALL group Workplace after my departure until the end of 2018. I attributed one theme a month. The themes are: “The Brewery Building”; “Women in Heineken” (Figure 7)²⁵; “Heineken Horses”; “Brewing a Better World”; “Packaging”; “Machines and Tools”; “Heineken and the World War II”; “Heineken’s Route”; “Winter at Heineken”. These stories will be shared by the archive curators twice a month. Aside from the stories, I edited²⁶ small film clips out of the movie *Van Gerst Tot Bier*²⁷ (1931-1935) to be shared internally. The movie documentaries all the stages of the brewing process, from the arrival of barley bags to the delivery of crates. I chose this item from the film collection because is educational, visually dynamic, therefore doesn’t require any subtitles or explanations and presented an opportunity to show more of the Heineken rich film collection.

2.1.2. External Communication

Writing stories for the new website

I started to work on five stories about objects for the new website, following the “Writing for the Web” workshop guidelines²⁸. Because I did this in the first stage of the internship and I see it was a very good exercise to write small relevant stories with a strong punchline. The process starts by selecting objects that represent a relevant message to the company. Then, follows a research phase on stories linked to that object and information on the database. At last, the stories were presented to the manager or curators for validation regarding historical background and narrative. The five stories I wrote were a good kick off from which the professional copywriter may begin with (Figure 8).

²⁵ In attachment you can see the story about Gerard’s Adriaan’s mother. Draft version only.

²⁶ Previous edition experience using Adobe Premiere.

²⁷ Copyright restrictions keeps from sharing any film stills.

²⁸ Institute for Business Writing, (s/d), *Writing for the Web*. Amsterdam.

Follow the redesign of the website

I participated in brainstorm sessions for the new Heineken Collection Foundation website construction due to my copywriting tasks. I shared my thoughts on the propositions for logos, webpage structure and design. I backed up my insights on academic literature about websites for museums²⁹ in the terms of visual and intellectual accessibility: coloring, shades, font styles and sizes.

Feed content for the HEX Facebook

From the partnership with the HEX social media, the HCF is communicating to a much wider audience. The posts happen in the forms of mainly visual contents. I provided accurate information extracted from the collection database³⁰ and old pictures from the photo collection (Figures 9 & 10). The Facebook audiences engage with material from the archives, main photographs of the brewery, bottles and Heineken horses of the HEX.³¹

2.2. Assisting events

Corporate Affairs Forum 2017

I assisted the Corporate Affairs Forum 2017, an internal event that brings together of managers that work in Heineken's Corporate Affairs branch. I assisted in operations³² and in managing³³ the Workplace group event "CA Forum 2017" on the creation of a social media calendar. The contents of the calendar include trivial facts about the history of Heineken³⁴, of the brewery and other locations in Amsterdam

²⁹ See: Ambrose, T., & Paine, C., *Museum Basics - Museum-Heritage: Care, Preservation, Management*. SA, Canada: Routledge, 2012; LORD, B., & LORD, *The manual of Museum Exhibitions*. Lanham: Rowman & Littlefield Publishers, 2001.

³⁰ Information such as the title, date of creating, location and authors.

³¹ Information provided by the HEX marketing team.

³² Such as buying and preparing the badges for all the attendees; assist the designer at some graphic work.

³³ Part of the role: approve participants comments, respond to participants comments, answer to any questions.

³⁴ I'm not allowed to present any graphic information about that specific internal event.

where the event took places, such as Rijksmuseum and Heritage Museum. This was a great introduction to the Heineken Company. I understood better its internal structure the people involved. Plus, it was a great opportunity to learn about social media and apply to the heritage communication strategies for the Heineken Collection Foundation

35.

Stars of the Heineken Collection – Curator for a Day

“Stars of the Heineken Collection” Event: In my first week within the Heineken Collection, I assisted in the first “Stars of the Heineken Collection” event on September 13rd. The Heineken Collection Foundation had invited around fifteen Dutch personalities to the Collection to choose their favorite object. I conducted the interviews during the afternoon, in which each person explained their choice. During the event I heard the curators and the manager explaining the history of the company and gained a visual and immersive contact with the objects guests picked up among the many possibilities, recognizing the most iconic Heineken objects.

2.3. Research

To better deliver stories to the audiences, I had to delve into history and slow reading pays off. I had been reading carefully books that Heineken has published and learned not only the history of the company but also the writing process. I see this as a very important part for a corporate heritage communication specialist because it’s the timing for connecting immersively with the collection and history of the company, to identify attracting visual material and interesting facts the audiences will engage with and connect with the mother company business and communication strategies.

³⁵ The global Communications team are best professionals in the use of strategies for internal global communications. They hosted a training in September on how to build a social media calendar, create adequate stories for Workplace, schedule posts and engage the audiences. At the end of my internship I created guidelines for posting on social media with the intention of passing on to the HCF team my learning and methods on the social media strategy. Please see the attachment I.

Researching takes its own pace because good contents will surface strong, authentic, relevant stories.

2.4. Comparative research

The comparative research inserts Heineken Collection Foundation into a realistic and updated scenario of the corporate heritage world in The Netherlands and the Republic of Ireland. The idea is to better understand if corporate institutions are using internal digital platforms to communicate themselves amongst their mother companies, and externally by providing historical content, in any form, to the company's social media channels. The research analyzes these case studies from the perspective of their communication strategy on Facebook and website, equivalent to the Workplace and Heineken Collection website, internal and external platforms, respectively.

Case Studies

- In the Netherlands: Shell Archives, Shell International, Den Haag; Heritage Center, Jacobs Douwe Egberts³⁶, Utrecht; Philips Museum, Philips, Eindhoven.
- In the Republic of Ireland: Guinness Archives, Dublin and Jameson Archive, part of the Irish Distillers Pernod Ricard in Cork³⁷.

These case studies have in common the fact that they are the historical departments of companies that produce consumable goods either in drinks, home use and energy industries. The mother companies have been active in the market for a considerable amount of time and they have a giant number of employees in the home worldwide. Concerning what differs the case studies in the first moment, I will consider where they fit in the company's organizational chart and, finally, what means to be a company owned by a multinational group versus an independent company.

³⁶ I will address as DE Heritage Center.

³⁷ I will address as Jameson Archive, to make the reading easier.

Methodology

To back up the methodology for this comparative research, I use *Netnography: Doing Ethnography Research Online* by Kozinets, published in 2010. The research method is directly articulated with the results I aim to find, based upon the defined criteria (Kozinets: 2010, 42) and informed by the theoretical framework of this report. The methodology consists of observing Facebook activity and website construction, by collecting web traffic data³⁸ and conducting interviews (Kozinets: 2010, 45) with the archivists of the case studies (Attachments II). The questions are divided into collection and communication strategies. Finally, I created a comparative matrix (Kozinets: 2010, 91) with criteria³⁹.

Companies owned by multinational groups vs independent companies

Companies owned by multinational groups presented a different context to that of independent companies towards the understanding and awareness of the corporate history. Heineken, Shell and Philips are owned by their flagship company and they constitute their own independent group. On the other hand, Guinness belongs to Diageo, Jameson is the property of the Irish Distillers Pernod Ricard group and Douwe Egberts is owned by two big group.⁴⁰ How does this reflect into the corporate institution? In the terms of funding for any activities related to a website creation, to event hosting, collection management, communication planning, team hiring and supporting research⁴¹. I'm not affirming that the understanding of the benefits in maintaining a corporate heritage exists more and are better developed in a multinational group as Diageo, or in the context of the independent Heineken group. These are simply the different contexts that frame the existence of the case studies.

³⁸ Data extracted via Similar Web between November 2017 and January 2018.

³⁹ See in Attachments II.

⁴⁰ 56% an Acorn Holdings owned and 44% Mondelez International property. Information collected from the company's websites and discussed during the interviews.

⁴¹ Information acquired during the interviews with the archivists shows that Shell Archive and DE Heritage Center receive less funding and as a result develop a smaller number of projects.

Organization chart

Heineken Collection Foundation belongs to Corporate Affairs; Philips Museum to Brand & Communication; Guinness Archive to Global Brand Team; Douwe Egberts to Facility Management; Shell to Real Estate; Jameson to Production division⁴². By itself, this information shows us that the archives that more actively create communication strategies, and use historical contents for digital platforms, fit into Communication and Brand teams and Corporate Affairs⁴³.

Open vs Private Corporate Heritage Institutions

Some of the case studies are not open to the public. Shell Archive don't receive interns or college students, unless people with objects related to the brand or company. Jameson Archive gives the stakeholders the opportunity to visit the archives with the guidance of the archivist in charge. In this sense, Guinness is the only open and public corporate archive in Ireland. In between is the DE Heritage Centre, open to the public by appointment and mainly access for internal use. Heineken Collection Foundation is open to the public and accessible to visitors daily. The same applies to Philips Museum. This happens in a context of small teams of archivists⁴⁴.

Independent websites

Out of the five case studies, Heineken Collection Foundation and Douwe Egberts have their own websites independent from the mother companies. Guinness Archive and Philips Museum web pages are a branch of the mother company's website. The Guinness Archive has a project to develop an independent website⁴⁵. Shell presents a

⁴² Data in the comparative matrix, collected during the interviews.

⁴³ During the interviews, the archivists revealed to have a prepared social media calendar for specific platforms.

⁴⁴ Shell, DE Heritage Center and Jameson Archive: 1 full time archivist; Philips Museum: 7 full time archivists and curators; Guinness: 3 full time archivists; Heineken Collection: 7 full time archivists and curators. Information collected during the interviews and included in the comparative matrix.

⁴⁵ Information provided by the archivist during the interview.

webpage dedicated to the history of the company but doesn't mention the archives. Finally, Jameson Archives has no webpage.

The Heineken Collection website tells the history of the Heineken company, family and brand in fifteen stories and provides other information such as locations, publications and annual reports (in the NL version only). 57% of referrals come from the Heineken company website. This shows us that most of the referral traffic which delivers users to the Heineken Collection is "home growth" i. e., originating within the Heineken ecosystem (Graph 3). This translates into a connection between the website and [heinekencompany.com](https://www.heinekencompany.com). During this period, the HCF website received 7000 visits (Graphs 1&2). The average visit duration is around 8 seconds in November, 14 seconds in December and 10 seconds in January. I say this a result of a dynamic website that makes available the material they users look for: a separate section provides information about the creation, the mission, what's in the collection, contacts and the members of the Heineken Collection Foundation board. The image bank section makes available image material with information in English and a reference number. The website uses material from the photograph and film collection, advertisements in printed formats and objects. Is available in ENG/NL and has no links to Heineken's social media channels. The users find the Heineken Collection Foundation via organic search when using a search engine. The top search keywords are "heineken logo", "heineken zouterwoude", "communist Heineken", "heineken label" and "klm huisjes"⁴⁶ (Graph 4).

DE Heritage Centre: Divides the history of the company into long articles⁴⁷. The website introduces the audience to the Heritage Centre space stating its history, purpose, collection and contacts via an online form and email address. The website is multi-language and has a hyperlink to the DE social media channels. Regarding using material from the collection, the website displays old black and white photographs and some colorful 50s/60s publicity images with available information only in Dutch.

⁴⁶ In Zouterwoude is located the biggest Heineken brewery in the country; "KLM huisjes" for a series of houses in miniatures related to the KLM and other Dutch companies, Heineken included. See more in Heineken Collection website in <https://www.heinekencollection.com/stories/heineken-miniatures/>

⁴⁷ The foundation of the company in 1753; the original shop back in 1871; the growth and business expansion; the family history; the takeover by Sara Lee Corporation in 1988; the restructuration resulting in the new Douwe Egberts in 2011. DE Heritage Center in <https://www.heritagecenter.info/en/history>

Between November and January, the DE website received less than 200 visits (Graph 5) in the with an average duration visit of 0 seconds (Graph 7). The traffic for DE falls below the detectable threshold for the web-traffic analysis provided by SimilarWeb (Graph 6), and similar website statistical aggregators. Even though the website has long articles, loaded with visual material and available in other languages, DE is not stated in the mother company. Also, because it's a smaller company than Heineken less know by the public, this could explain the undetectable data and zero average visit duration. Top search keywords are "wie is douwe egberts", "douwe egberts geschirr...", "ontstaan snikzwaag", "double egberts marcas" (Graph 8).

Philips Museum: the website receives 70 000 visitors during this period, but with almost no visits in November and December and 5 seconds visit in the late January. 40% of referrals are generated via Wikipedia, which translates into a disconnection between the mother company (Graph 9). The top search keywords on organic search (Graph 10) are "philips museum", "muzeum Philips", "musea eindhoven en om...", "eindhoven museum phil...", and "philips Eindhoven" which translates the deep connecting to the city of Eindhoven⁴⁸. The museum exhibitions are organized on the website in three themes⁴⁹. The website is then divided into six central sections regarding practical information: tickets, activities, events, visits, group visits and business events. Concerning the use of historical material, the website displays some black and white photos but not videos. "90 years of Philips" webpage directed in the "Heritage" section presents stories about the design over 90 years. Finally, the website is available in ENG/NL, presents an e-mail address for contacting the museum and included hyperlinks to many Philips social media channels.

Using archive material on external Social media

Out of the five, Philips Museum is the only corporate heritage institution with a social media page (Facebook, LinkedIn and Tweeter). Both Heineken Collection Foundation

⁴⁸ The museum director stressed out this idea during the interview.

⁴⁹ "New Space Age Design", "Innovation and You Experience" and "Past, present and future of a global company". Philips Museum in <https://www.philips.nl/en/a-w/philips-museum/activities/exhibition.html>

and Guinness Archive feed historical content for the Heineken Experience and Guinness Storehouse marketing team/social media managers of their Facebook pages. Jameson archive content feeds are not shared on the Jameson Distillery St Bow Facebook page, although there is a public picture of old barrels at Dublin's experience, and this shows some historical content use for communication.

Communication in internal platforms⁵⁰

HCF has the "Heineken Collection ALL" group on Workplace, the internal global communication platform for Heineken. Plus, also shares stories on the TAPP app.

- Philips Museum: a communication member shares stories on the company's internal newsletter, following a stipulated social media calendar.
- DE Heritage Centre: the manager shares articles on the company's internal newsletter but doesn't follow a social media calendar.
- Shell Archive: the manager occasionally shares small stories on the internal platform but doesn't follow a social media calendar.
- Guinness Archive: a member occasionally shares small stories on the internal platform but doesn't follow a social media calendar.
- Jameson: the archivist regularly posts stories or items of interest on the internal website 'Inner Spirit'.

Using the location as a source for stories

The building where the businesses started inspires marketers and communication specialists to tell the history of the company and how the business developed there. Both Heineken Experience and Guinness Storehouse currently combine photos of the today breweries with some photo archive material in the content creation for their Facebook pages. These contents are provided by their corporate

⁵⁰ Information collected during the interviews.

institutions. Philips Museum does the same for their Facebook publications. Visual posts with pictures of the old original buildings are the most liked by the audiences⁵¹.

To what concerns internal communications, we were told by the archivists that they also include photo archive in their internal publications.

Conclusion

All the case studies exist for the success of the mother company. History is understood as an asset to drive the company in a fortuitous direction. The case studies are all corporate heritage institutions with the mission to preserve and tell stories about their companies. All contribute to the imbuing of history in members of the teams as stated in my framework. First, there is work to be done concerning the communication of these corporate heritage institutions regarding the existence of the place, the collection, and the team. It's imperative to develop communication strategies and plans fed with accurate historical information to be shared internally with co-workers of all the institution. I want to stress the following: the opportunities already exist, they are the existing internal and external communications platforms. It's being left out seizing this opportunity to plan a corporate heritage communication, to *actually* research into the collections/archives and write relevant stories. Failing opportunities happen due to:

- Lack of people. Corporate heritage institutions hold big archives with numerous running projects. Teams of one or seven will never be enough to complete the goals set in the strategic plans. This reflects in taking time to create a communication plan for a corporate heritage institution when the responsibility should be delivered by a specialized professional with knowledge of history, culture, heritage, and communication, in the same way as a social media calendar is written by a marketer and communications specialist.

⁵¹ Constantly referred by the archivists during the interviews.

- Lack of funding. Money is responsible for bringing more personnel to corporate heritage teams, acquire collection items, develop projects and execute the goals of the corporate institution.
- Awareness for the importance of history and heritage: I'm truly convicted that once high levels executives understand the gains for corporate heritage and their heritage, funding will be unlocked to more projects such as the creation of a new independent website, the hire of communication specialists and curators.

In the light of the results of this comparative research, Heineken values and recognizes its rich heritage and history by funding and supporting the HCF in the creation of projects which increase its visibility by creating an established informed communication plan for internal global communications and external communications on diverse Heineken's social media channels. I identified that Heineken and Guinness are the most committed to using archive material for external communications of the case studies examined, doing so via the Heineken Experience and Guinness Storehouse social media channels. These same case studies host and organizes events around the physical collection and company history either directed to an external audience⁵², either for commercial reasons⁵³, or for internal audiences⁵⁴ and for commercial ambitions.

⁵² Heineken Collection Foundation: Stars of the Heineken Collection Event with Dutch personalities. Guinness Archive: Immersive sessions with the Game of Thrones cast and staff.

⁵³ Philips uses the contemporary collection related to the health care engines. Information provided by the museum director during the interview.

⁵⁴ DE Heritage Center, Shell Archive and Jameson Archive focus a lot in events for internal purposes, as new employee's day.

3. Conclusion

The past, history, and legacy of a company, especially a very large and globally recognized company as Heineken, is a very important asset that must be disclosed. Making this history known has great benefits – sales, business success, generate trust, value, brand identity and relation with the internal and external audiences. The results of this internship report show me *de facto* there is some disconnection from the Academia and the Industry. This is shown by the knowledge and practical work passed on to me via the Global Communications team, and not so much via scientific literature. This translates into the fact that the development of academic concepts is taking place in the industry. Although, there exist practices in Academia that were theoretically appropriate to back up the activities and tasks I carried on, mainly Burghauser and Balmer's corporate heritage implementation strategies essential to the constructions of storylines for specific digital platforms, and Weindruck on how to choose relevant stories to share. This happens due to the fact the authors come from academic economics and business school connecting the history, or from communication schools combining heritage. This internship is a result of a mix of my art history background and communication studies, still, today quite separated academic fields that could blend and hopefully create a heritage communication studies in which falls the corporate heritage communication, with adequate communication strategies and specific wording. Connecting the practice to the broader theoretical framework, my contact within the Heineken Collection Foundation showed me even though the initial internship plan was thought for other research question - directed to the Heineken Experience Industrial heritage - the academic concepts and methods revealed to be adequate to the actual research question "How to Communicate Heineken Collection on Digital Platforms: Workplace and www.heinekencollection.com". Plus, the opportunity that Heineken Collection Foundation gave me to develop a comparative research brought my search to realistic scenarios of the corporate heritage institution's world and showed the other company's historic departments initiatives towards the corporate heritage communication. I had the chance to learn from them and share my insights about how the Heineken Collection Foundation is using digital platforms to reach a wider audience.

I see these changes in the scientific progress as beneficial and required on a master's level.

To what specifically concerns the activities and tasks developed during the internship, I had the opportunity to disclose potential communication channels that already existed in the Heineken Collection Foundation. First, by creating stories for the new website and providing any feedback for the re-design of that same platform. Second, by creating a #BestDamSpot storyline for the newsletter STARS with the ground idea to connect tour guides, Heineken Experience's employees and the archive. It was a matter of developing a project to communicate the archive as a department, boost the impact of the Collection but also to connect and communicate the rich Heineken heritage as a full potential asset online. This unlock of channels happened internally via Workplace when this digital platform was as new to the company as I was. Therefore, the creation of a social media calendar for that platform was a learning process that resulted in the implementation of the first social media calendar, left prepared for the team to work with after the *terminus* of the internship.

My results of the comparative research also put HCF as a privileged, in the positive sense of the word, corporate heritage institution in the terms of a number of archivists employed, projects in progress and funding. This is a direct result of the awareness and recognition of History from top-level management teams. Managers and leaders recognize the importance of Heineken's heritage and using this for the organisation and encouraging its use by everyone. On a professional note, these activities developed over the course of seven months, have contributed to my professional experience and have been part of the broader process of understanding relations inside of a company, finding my way around in the organization and how all this materializes in projects from the Heineken Collection Foundation to the Heineken Company. Finally, on a personal note, this internship was a very positive rich and intensive growth experience. I learned about being a more confident individual, speaking up and present my ideas to everyone. Between finding my way around in the organisation and in the city of Amsterdam, the progress can be seen as riding a bicycle: either rain, hails, sunshine or forks in the road, to keep on balance, one has to keep on cycling. After all, pushing forward is the only way to go.

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List of figures

- Figure 1 - The buildings of the Amsterdam Brewery, c.1873. Source: HCF image bank.
..... 43
- Figure 2 - CEO Jean-François van Boxmeer guest post "Stars of the Heineken
Collection". Source: Heineken Collection ALL Workplace group. 43
- Figure 3 - Renovation post introduction. Source: Heineken Collection ALL group on
Workplace. 44
- Figure 4 - Renovation post update. HEX ALL group on Workplace. 45
- Figure 5 - "Best Dam Building" layout project proposition. Source: Intern's original
work. 46
- Figure 6 - "Best Dam Spot" result, Month of January. Source: Heineken Experience
Marketing team via Fernando Verdugo. 48
- Figure 7 - Stock stories for the "Heineken Collection ALL" Workplace group. Draft
version of the story about Anna Geertruida Heineken, the founder's mother. 48
- Figure 8 - Draft version of the stories for the new HCF website. Source: intern's work.
..... 48
- Figure 9 - Content feed for the Heineken Experience social media specialist. Source:
Heineken Experience Facebook page. 49
- Figure 10 - Content feed for the Heineken Experience social media specialist. Source:
Heineken Experience Facebook page. 50
- Figure 11 - Introduction post to the "Stars of the Heineken Collection" on Workplace.
Source: intern's work. 51
- Figure 12 - This content is out of the established storylines, still is a date worth to be
remembered. Source: intern's work. 52
- Figure 13 - Social Media Calendar Sample. Month of April. Source: intern's work. 55

Attachments

Figures



Figure 1 - The buildings of the Amsterdam Brewery, c.1873. Source: HCF image bank.



Figure 2 - CEO Jean-François van Boxmeer guest post "Stars of the Heineken Collection". Source: Heineken Collection ALL Workplace group.

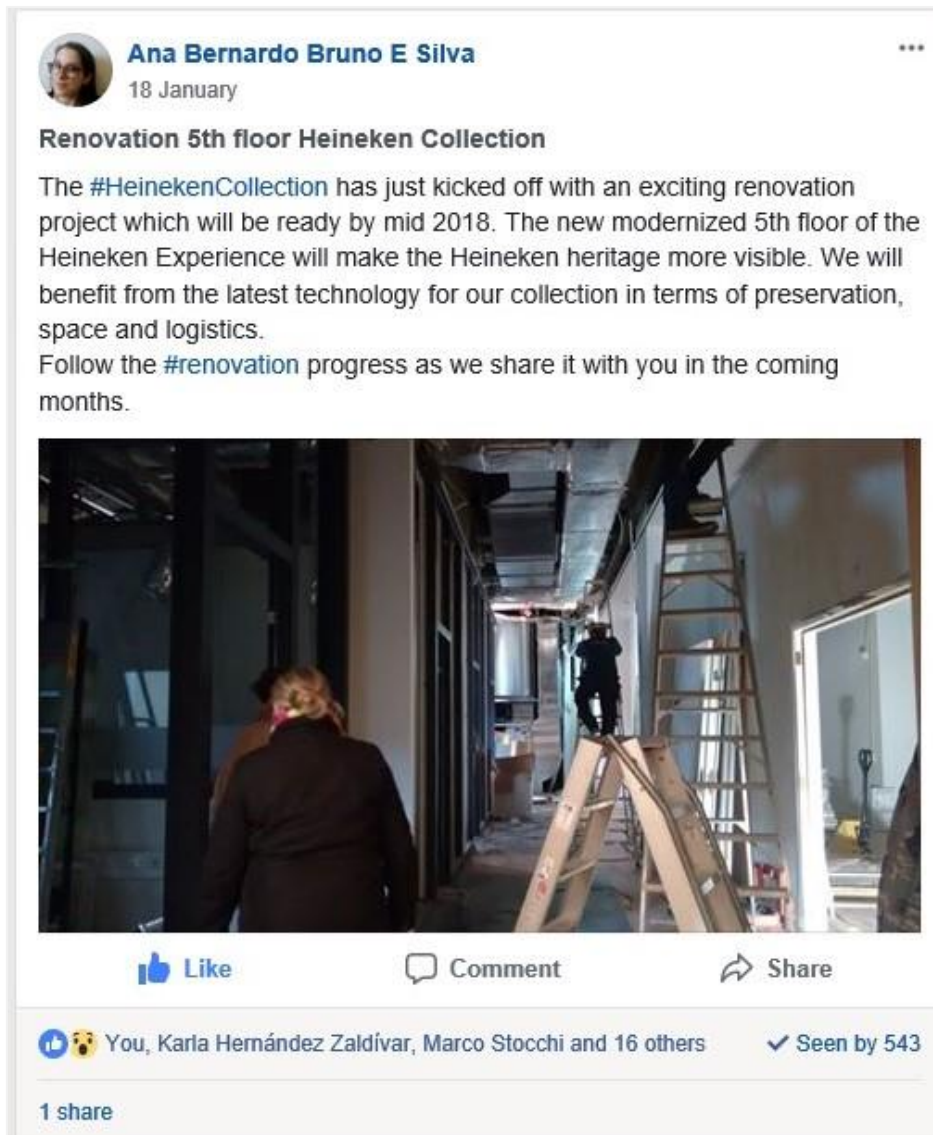


Figure 3 - Renovation post introduction. Source: Heineken Collection ALL group on Workplace.

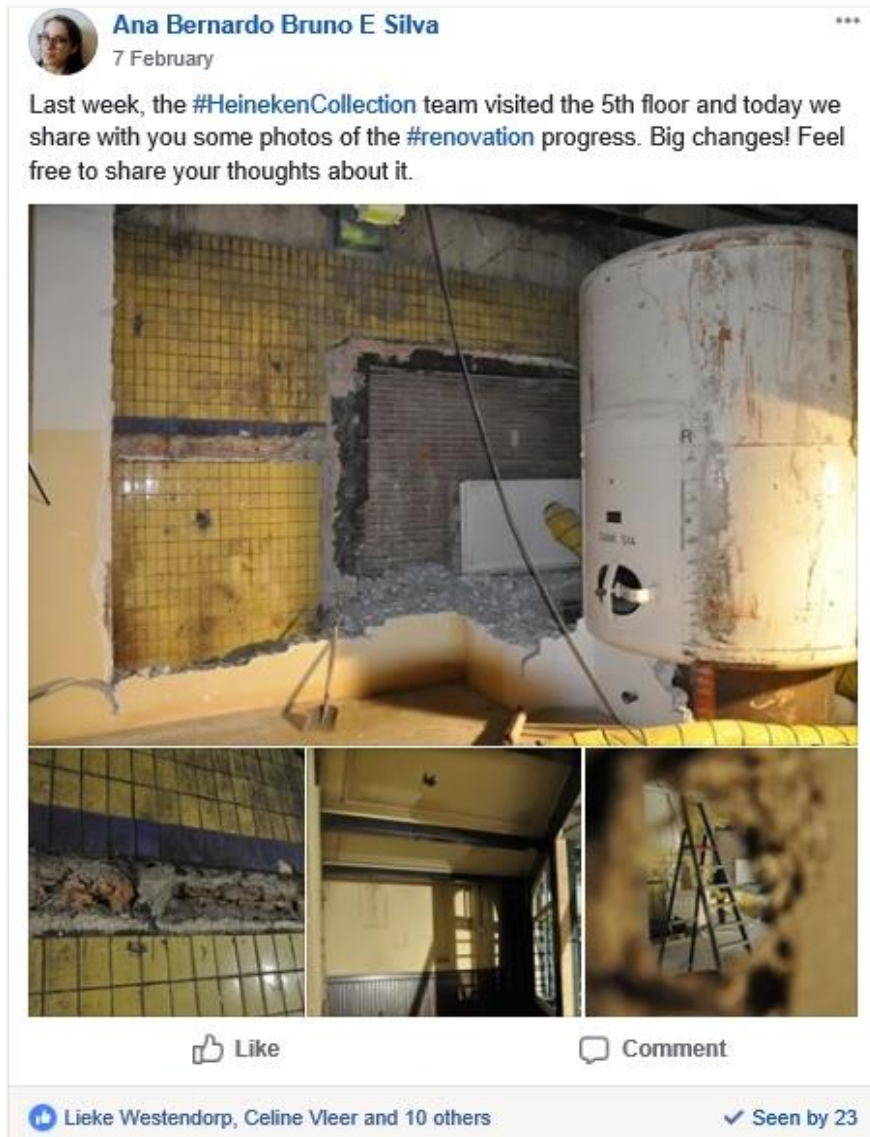


Figure 4 - Renovation post update. HEX ALL group on Workplace.

#BESTDAMBUILDING₁

Horse Stables₂

Name of the FLEX₃



“Lorem ipsum dolor sit amet, consectetur adipiscing elit. In varius est arcu, non tempus quam placerat at. Quisque id purus porttitor, porttitor elit sit amet, lobortis libero. Nullam vitae aliquet turpis. In mollis velit quam, nec convallis mauris volutpat vitae. Nulla tempor lectus a metus fermentum aliquam. Nunc ut nisl finibus, accumsan nisl sit amet, convallis augue. Nunc iaculis faucibus ante nec malesuada. Mauris tincidunt lobortis neque ac scelerisque” ₅

1. Name of the article; 2. Location; 3. Name of the FLEX; 4. Photo of the location; 5. Their choice + historical info

Figure 5 - "Best Dam Building" layout project proposition. Source: Intern's original work.

#BESTDAMSPOT/ THE MOLENZOLDER

Our building consists of many different areas, all telling us something about the story of Heineken, from its founding to where it is going in the future.

Some rooms show the history of the building and some display what Heineken is present day.



For me, there is one spot where both those things really come together. The Molenzolder shows us exactly what we are and what made Heineken into the company it is today. With portraits of the predecessors of the Heineken family on the wall and contemporaries of the current family members walking around the room everyday, the heritage of the family and company are very present.

The picture on the wall of the brewery invites you to realize in what an historical landmark you are standing. A peek out of the tiny old windows makes you think about what has changed over the years to the building and its surroundings.

The room, with the high ceiling, the woodwork on the bar and the walls are the perfect setting for any party, with a Heineken twist. Also, the twenty-one taps in the bar tell us a lot about Heineken's history.

Starting from one brand and one recipe, the bar now shows you a glimpse of what the company can offer you to drink today. Having worked in this bar on many occasions, I have a feel for the atmosphere in the room and that is one of the reasons why I like working in this room so much.

The next time you are in the Molenzolder, have a closer look around and try to feel the history, the present and the future of the company, and have a drink of the elixer that brings all those three things together.

Proost!
Martijn

Figure 6 - "Best Dam Spot" result, Month of January. Source: Heineken Experience Marketing team via Fernando Verdugo.

May, "Woman in Heineken" theme

#WomanLegacy #WomaninHeineken

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Petersen-Tindal, Mary: 131, 134, 191-192
Heineken-van der paauw, Anna Geertruida: 59, 63, 73
Anna Geertruida van der Paaw (1804-1881)

1# Story

Anna Geertruida van der Paauw Heineken (1804-1881)
Anna Geertruida van der Paauw was Gerard Adriaan Heineken's mother. Before marrying this father Cornelis Heineken, in 1838, with whom she had three children, she lived with her first husband at Singel 80, Amsterdam. When she second widowed in 1862, the 58-year-old lady possessed loads of wisdom, social status and a significant fortune. Anna Geertruida played a nuclear role in the history of the company, not only because she invested her capital in the venture, as she instilled the curious, self-confident and entrepreneurial spirit in Gerard.

Figure 7 - Stock stories for the "Heineken Collection ALL" Workplace group. Draft version of the story about Anna Geertruida Heineken, the founder's mother.

<p>571 Advertising sign 1930-1940 (on the HEX tour)</p> <p>Surprise! This iconic Heineken sign is blue rather than green. This enameled sign was used in the 1930s when cafés and bars in Amsterdam proudly featured the "Heineken" name on their walls and windows to attract customers. "Blue Heineken" came from one of those cafés. It tells us that although Heineken is iconic green, it was once advertised in other colors. For sure, one color has never changed, and that is the bright golden <u>colour</u> of our beer.</p> <p>E10 (the originals are located in the City Archives) The Letter Gerard Adriaan Heineken wrote to his mother, 1863</p> <p>Excited and full of drive, in June 1863 the young entrepreneur Gerard Adriaan Heineken wrote to his mother about buying the Old Amsterdam brewery 'De <u>Hooiberg</u>'. The letter expresses Gerard's vision and proactivity despite his young age and no beer experience. This was the beginning of something special. These pages represent the very start of a 150 year journey that Heineken has taken.</p> <p>15433 TV Commercial <i>Heineken Refreshes the Parts Other Beers cannot reach</i>: Dyke made by Lowe and Collett Dickenson Pearce & Partners in c. 1981</p> <p><i>Heineken Refreshes the parts other beers cannot reach</i> was a campaign designed for the British <u>mMarket</u>. It ran for 22 years in the forms of TV commercials, posters and outdoors, always refreshing itself. During two decades, these series were directed by well-known film makers such as Bob Brooks, Ross Cramer, Hugh Hudson, Alan Parker, Paul Weiland, and art director Vernon How himself.</p> <p><i>Heineken Refreshes the parts other beers cannot reach</i> was a campaign designed for the British Market. The commercials were different from everything that Heineken had done. From what UK had seen. They focus on human silly actions, parts of the body, society anecdotes and even in history of the world. Quite strange and a little bit awkward made this commercials funny. It changed the history of advertising. The series ran for 22 years, in forms of TV commercials, posters and outdoors.</p>	<p>Demelza van der Maas</p> <p>This story is quite factual: have another look at the Behind the Star episode about these series of commercials and think about what made these commercials so successful. They were funny! But most of all: they were – for those days – a little strange and risky. That should be the angle of this short story.</p>
---	---

Figure 8 - Draft version of the stories for the new HCF website. Source: intern's work.



Heineken Experience

March 21 at 9:03 PM · 🌐



It's springtime! 🌱

Poster from 1988, part of the [#heinekencollection](#)



👍❤️😮 636

33 Comments 95 Shares  ▼

👍 Like

💬 Comment

➦ Share

Figure 9 - Content feed for the Heineken Experience social media specialist. Source: Heineken Experience Facebook page.



Heineken Experience

April 9 at 8:00 PM · ⚙



These crates were used in the 1960s!



You, Ana Beatriz Lages Camboim and 641 others

15 Comments 82 Shares



Figure 10 - Content feed for the Heineken Experience social media specialist. Source: Heineken Experience Facebook page.



Ana Bernardo Bruno E Silva

December 13, 2017



#StarsoftheHeinekenCollection

The **#HeinekenCollection** includes over 120 000 objects and each one has a different story to tell. In Stars of the Heineken Collection, 150 years of Heineken history is told through a selection of 100 highlights from the Heineken Collection. How? We invite Heineken colleagues to become guest curators and share their favourite collection items. Keep up with the **#HeinekenCollection** as we bring to you a new Star every other Wednesday from January 17th.



12

Seen by  +746



Figure 11 - Introduction post to the "Stars of the Heineken Collection" on Workplace. Source: intern's work.



Ana Bernardo Bruno E Silva



January 22

Today, exactly 150 years ago, the first Heineken beer was brewed in the brand new Heineken brewery at the Stadhouderskade in Amsterdam. Gerard Adriaan invited a group of dear friends and colleagues. Together they enjoyed their very first jug of cool Heineken beer and celebrated the opening of the new, modern brewery. Nowadays, it houses the **#HeinekenExperience**. What a heartily start!



54

4 Comments 3 Shares

Figure 12 - This content is out of the established storylines, still is a date worth to be remembered.
Source: intern's work.

Guidelines for social media contents - Workplace

Timing

- The best time for posting is at 10:30 because people in Asia are finishing the day. In the other hand, in America, by the time people get to the office, the posts will still be “fresh” in the newsfeed.

Writing content

- Stick to one subject per post.
- Be clear in your speech.
- Always be super to the point. The story contains the key information.
- Include images. Not only they present the objects and the stories, but they also drag people’s attention to the contents.
- Sentences are short, so that the information is easy to read.
- The story must answer three questions: what (the object); why (key message why is important); how (2-3 reasons that substantiates the key messages).
- The text should have no more than 50 words, 80 words tops (only if necessary).
- Edit the text as you think it is best. The text format option allows you to be creative.

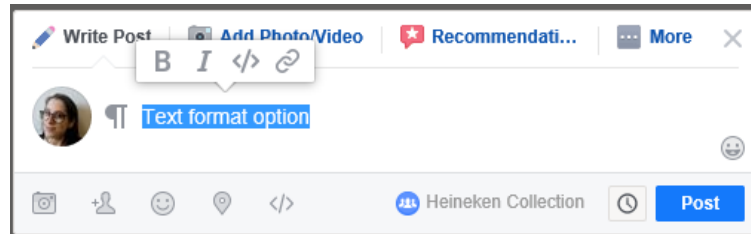


Fig. 1: Text format option

- Include technical information about the objects, either in the post, or in the comments.
- In the case you need feedback on something work related: ask for contributions; explain what the information is for; follow up on the conversation, update on the progress of the matter and give constructive feedback; close the loop by thanking.

Hashtags & tagging

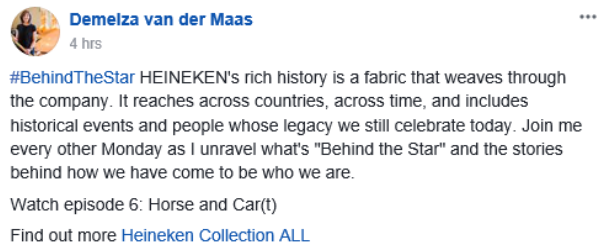
[Hyperlinks](#) can be very useful because they create connections between people and topics, opening opportunities to a wider visibility in the Heineken groups where the Collection posts are shared.

#Hashtag

- The combination of the # followed by words (no spaces) generates a hyperlink.
- You can include numbers in a hashtag.
- You can search for a hashtag using the search bar in your newsfeed or in a specific group.
- Always include a hashtag in the Heineken Collection posts, regarding the storyline contents you are sharing.
- Include the hashtag #HeinekenCollection when you mention the Collection.
- Please use the hashtags below:

Storyline	Hashtag
Contents about/mention the Heineken Collection	#HeinekenCollection
Stars of the Heineken Collection	#StarsoftheHeinekenCollection
Behind the Star series	#BehindTheStar
Renovation update	#Renovationpost





Figs. 2 & 3: Practical examples

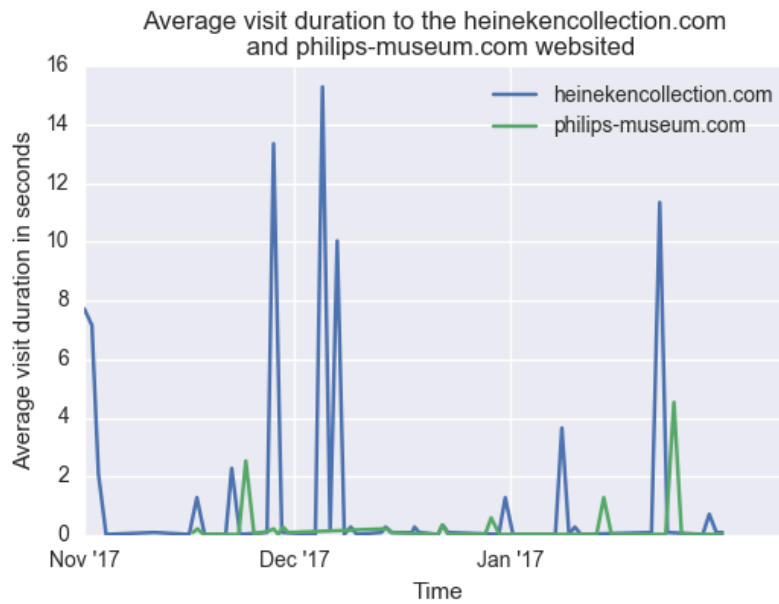
Tagging

- Tag the people within our company that are related to the content you are posting. If you are posting about the #BehindTheStar, tag Demelza, per instance.
- You can also tag a colleague in posts related to tasks, meetings and events, on your team group or any other. Take the Monday Coffee posts on Heineken Collection group as one good example.

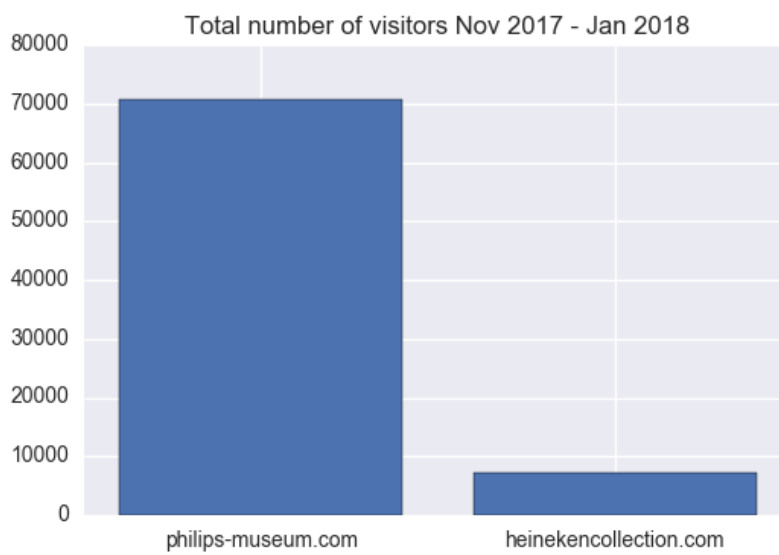
Content Plan - April					
Date	Weekday	Type	Content (the actual post)	Posted by	Platform
02/abr	Monday	1. #BehindTheStar	1. Behind the Star Episode 11	1. Demelza	Workplace (Heineken ALL + Heineken Collection ALL)
04/abr	Wednesday	4. #renovationpost	4. Photo of the progress of the renovation. A finding.		Workplace (HEX ALL)
04/abr	Wednesday	2. #StarsoftheHeinekenCollection	2. #StaroftheHeinekenCollection Hans Bohm's star object	2. Hans Bohm	Workplace (Heineken Collection ALL)
05/abr	Thursday	BTS	Behind The Star ep. 5	Nicole/Dayna	Company Website
16/abr	Monday	1. #BehindTheStar	1. Behind the Star Episode 12	1. Demelza	Workplace (Heineken ALL + Heineken Collection ALL)
18/abr	Wednesday	2. #StarsoftheHeinekenCollection	2. #StarsoftheHeinekenCollection Ron's star object	2. Ron	Workplace (Heineken Collection ALL)
30/abr	Monday	Best Dam Spot	3. History of the building	3. Fernando	Internal Newsletter STARS

Figure 13 - Social Media Calendar Sample. Month of April. Source: intern's work.

Attachments II - Comparative research

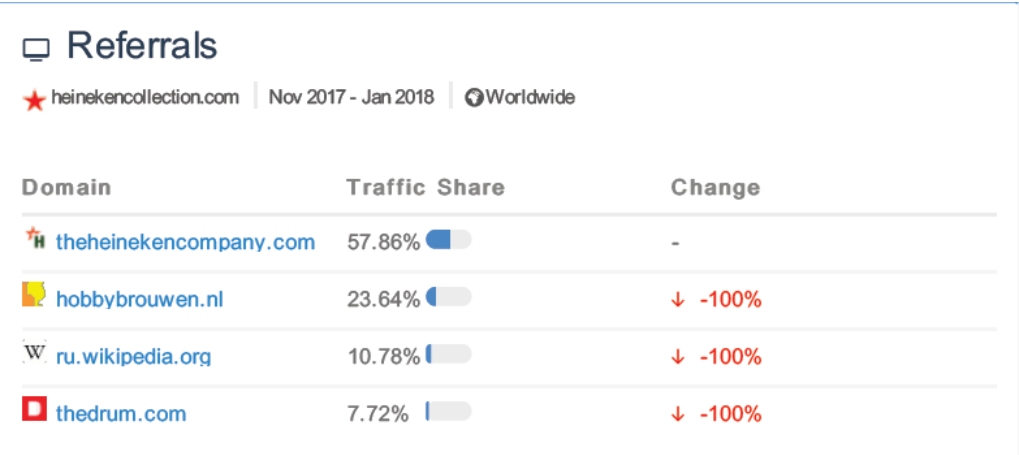


Graph 1.



Graph 2.

Heineken Collection Foundation website – Web traffic Graphs

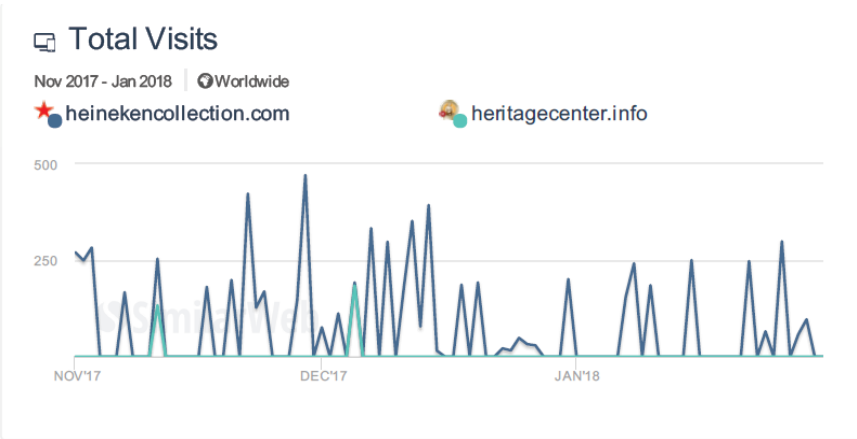


Graph 3.

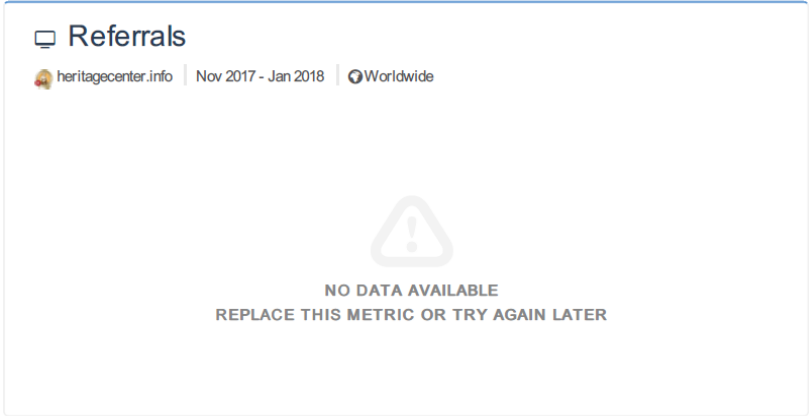


Graph 4.

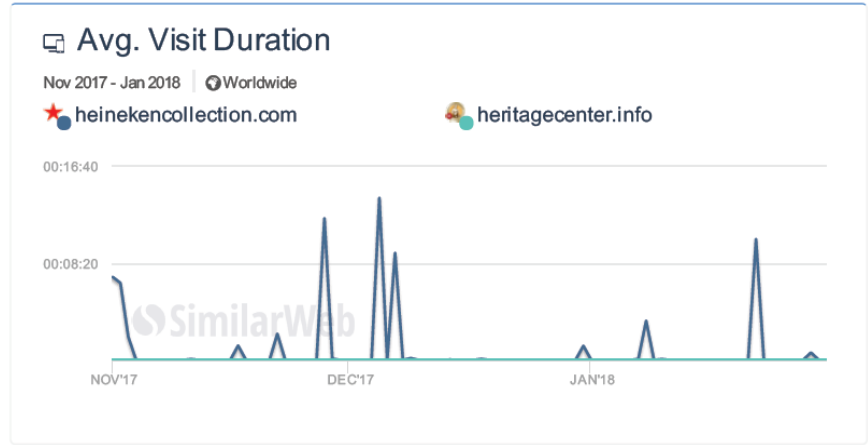
Douwe Egberts Heritage Center website - Web traffic Graphs



Graph 5.



Graph 6.



Graph 7.

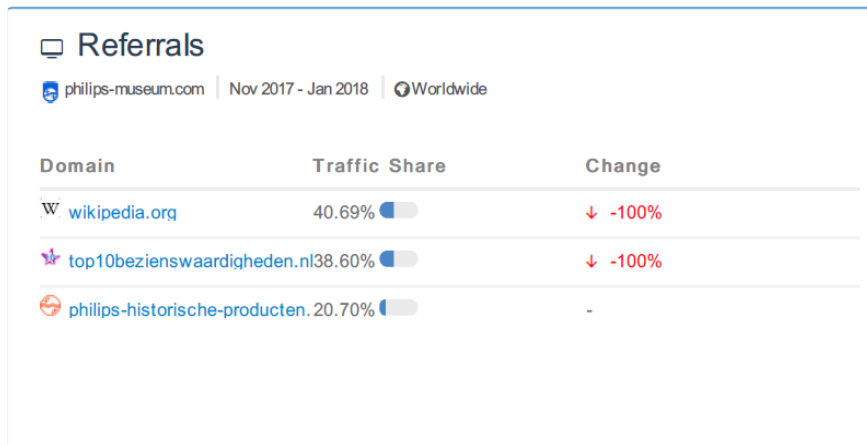
Search Top Keywords

heritagecenter.info | Nov 2017 - Jan 2018 | Worldwide

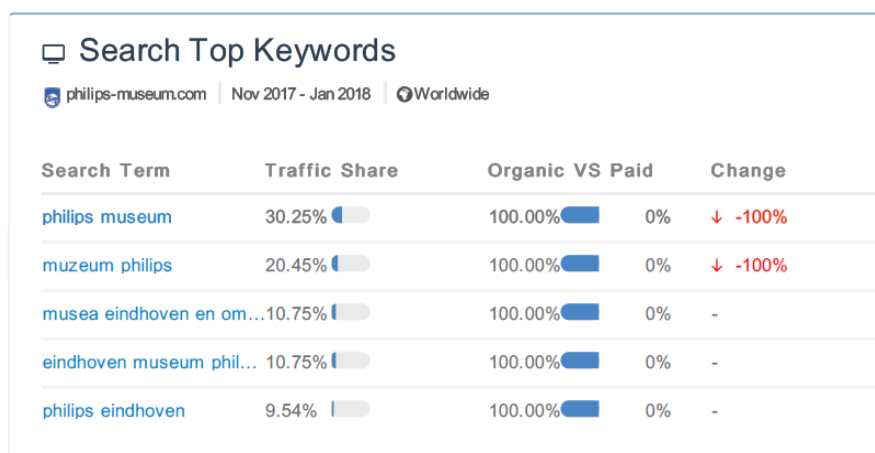
Search Term	Traffic Share	Organic VS Paid	Change
wie is douwe egberts	57.98%	100.00% 0%	↓ -100%
douwe egberts geschirr...	42.02%	100.00% 0%	-
ontstaan snikzwaag	N/A	0% 100.00%	-
doube egberts marcas	N/A	0% 100.00%	-

Graph 8.

Philips Museum website – Web traffic Graphs



Graph 9.



Graph 10.

Questions for the interviews with the archivist/museum managers

1. What is your mission?
2. How do you plan? I believe you have a strategic plan, right?
3. What is your focus? Do you focus more on the corporate history or on the heritage itself?
4. Where does the Philips Museum fit inside the company's organization chart?
5. How many people work with you?
6. What makes Philips Museum so unique?
7. Why did you create Philips Museum? Who did? What were the motivations?
8. Do you have a collection plan?
9. What stories do you want to tell?
10. What is the impact of Philips Museum in society and people locally (external)?
11. What is the impact of your space within the organization (internal)?
12. How does the external audience perceive your space? What are the subjects they are more interested?
13. How does the internal audience of your company perceive your space and your history? Again, what are the subjects they are more interested?
14. What platforms your audiences use to reach you?
15. How do you present/display Philips Museum to the visitors?
16. Do you have a web presence strategy?
17. How do you present the collection online, what are your strategies, both internal and external?
18. Do you use digital tools for the visit/tour? How do you perceive the application of digital platforms, social media, apps in your collection/experience?
19. Do you have any questions, comments or suggestions to add?

Table 1 - Comparative matrix1: context of the case studies and communication platforms

Comparative Matrix									
	Criation of the company	Criation of the archive	Own website	Part of the Co Website	Facebook	Location	Industrial Typology	City	Staff (fixed)
Heineken Collection	1864	2008	✓	X	X	In the site of a inactivated brewery.	Brewery	Amsterdam	6
Philips Museum Museum	1891	2014	✓	X	✓	At the first factory where Gerard Philips first started out in 1891	Factory	Eindhoven	7
Jacob Douwe Egberts Heritage	1753	2012	✓	X	X	The the company's headquarters	Factory	Utrecht	1
Shell Archives	1833	No info	X	✓	X	In the one of the headquarters buildings	N/A (offices)	Den Haag	1
Guinness Archives (feeds for Storehouse)	1759	1998	X	✓	X	Active brewery in the centre of Dublin	Brewery	Dublin	3
Jameson Archives (feeds for Distillery)	1780	2013	X	X	X	Former distillery	Brewery	Dublin	1
Comparative Matrix									
	Organization chart	Employees	Calendar	Accessibility	Internal communication platforms	External communication platforms			
Heineken Collection	Corporate affairs	Over 80000	Yes	Open	Workplace	website; HEX social media channels			
Philips Museum Museum	Brand & Communication	over 70000	Yes	Open	Internal newsletter	LinkedIn			
Jacob Douwe Egberts Heritage	Facility Management	over 12 000	No	Open on request	Internal newsletter	Website			
Shell Archives	Real Estate	92 000	No	Closed	Internal	N/A			
Guinness Archives (feeds for Storehouse)	Global brand team	1 100	No	Open (the only in Ireland)	Yammer	Guinness website, Guinness Storehouse website, social media channels for each one			
Jameson Archives (feeds for Distillery)	Production Division		No	Closed	intranet site 'Inner Spirit'	jameson channels			

Table 2 - Comparative matrix 2: Websites analysis

Comparative Matrix - Website									
	History	Stories	Divided by collections	Divided by exhibitions/Themes	Introduces to the visit	Videos	Historic images	Nr Visitors	
Heineken Collection	✓	✓	X	X	X	✓	✓	X	
Philips Museum	✓	X	X	New space age design					
				'Innovation and you' experience The past, present and future of a global company	✓	X	✓	X	
Jacob Douwe Egberts Heritage	✓	X	X	X	✓	X	✓	X	
Shell Global Archives	✓	Inside the Shell websites. Such as Innovation.	X	X	X	X	✓	X	
Comparative Matrix - Website									
	Link to social media	Accessibility	Languages	Contacts	Website				
Heineken Collection	X	Dark grey or black texts. Long stories. mail characters in black. Difficult to read.	NL/ENG	Online form	https://www.heinekencollection.com				
Philips Museum	✓	Blue and grey small texts/ White background.	NL/ENG	E-mail adress	http://www.philips-museum.com/				
Jacob Douwe Egberts Heritage	✓	Grey titles and texts. Small.	NL/ENG/PT/DE/ FR/ES/FRY but texts about the 60s publicity in dutch	E-mail adress/ online form	https://www.heritagecenter.info/				
Shell Global Archives	✓	Black titles with red underline. Small characters in black. Difficult to read.	ENG	X	https://www.shell.com/about-us/who-we-are/our-beginnings.htm				

Attachments III – Internship Plan

ERASMUS + Internship Plan 2nd Cycle – Master course

Name: Ana Francisca Bernardo
Student number: N^o 38595
Degree: Master degree in Communication Sciences – Contemporary Culture and New Technologies
Academic Year: 2017/2018
Email: anafranciscabernardo@gmail.com
Telephone: +351 916 675 832

Receiving Organisation: Heineken Collection/Heineken Experience
Location: Amsterdam, The Netherlands
Name of the supervisor: Dr. Demelza van der Maas
Office in the organisation: Collection Manager
E-mail: Demelza.vandermaas@heineken.com
Telephone: +31 6 203 87 601

Planned period of the internship
Starting date: 11th September
Ending date: 11th March
Daily schedule: 40 hours
Total of hours: ±1000 hours

INTRODUCTION

Choosing to do an international curricular internship, under the Communication Sciences master programme, occurs due to the need to provide both the double experience of instigating personal and professional growth and, concurrently, providing a challenge that would allow me to “work in the field”. This may be provided by an institution, which works closely with the public, with a variety of content, information and new tool, allowing me to work with and learn from different people and teams. I believe in establishing synergies and knowledge connections between professionals of diverse backgrounds. These bridges strongly contributes to the creation and promotion of rich and inspiring projects and outcomes.

In my previous study cycle, during the Art History degree, I became interested in communication heritage matters and began studying it during the academic curricular year. More specifically, I analysed how to communicate and interpret historical heritage in its context during my “Museology Planning” classes. More recently, in the “Cyberspace, Media and Interacting” classes I intent to connect the communication and interpretation matters to the interaction and user/visitor experience in museums, galleries and interpretative centers.

In addition, since 2016, I have been involved with a multidisciplinary project entitled “Memória para Todos” - “Memories for Everyone” – created and developed by the Contemporary History Institute at NOVA University, where I coordinate the edition team: video and audio recorded testimonials. The “Memória para Todos” project was created in 2015 and aims to identify, register, organize, promote and study in a cooperative and participatory way, the individual and collective stories of the Avenidas Novas and São Domingos de Benfica communities. The project adopts a cooperative and participatory strategy of acting and promoting in an open research context, bringing together a heterogeneous group of people, habitants and workers of those areas of Lisbon. We can build the History of the city through the individual stories and unique experiences of the protagonists of Avenidas Novas and São Domingos de Benfica communities: oral testimonials, personal and family archives, the experience with the public and urban space and its changes over time. My collaboration with this project has taught me the importance of the Memory component as one way to preserve material and immaterial heritage: crafts, songs, rituals and everyday practices. Allying memory to heritage arises as a base for sharing information - transformative information - that happens in the interpretative experience of historical places.

Given its industrial and historical character, at the Heineken Collection Foundation I will be able to develop theoretical reflections on memory, heritage and communication. The Heineken unites in itself industrial heritage – buildings and places – material heritage – photographs, archive, library, tools, oral history – and its more valuable asset and source: former and current workers. They bring vivid memories of their lives and careers at the Heineken.

AIMS

The Heineken Collection Foundation (HCF) wants to inform and inspire a worldwide audience by preserving, collecting & sharing compelling and authentic stories about the Heineken company, brand and family. Through the promotion of knowledge, understanding and enjoyment of the Heineken Collection, the HCF enriches the understanding of Dutch entrepreneurship in a global context. To increase the visibility of the collections and stimulate active audience engagement, the HCF wants to build closer relationships with its target audiences. These audiences will be encouraged to explore, discover and participate in the Heineken Collection through our own platforms like heinekencollection.com, publications and exhibitions as well as collaborative projects with the Heineken Experience. The intern heritage communication & storytelling will assist the HCF in creating and sharing content for these various platforms. She will also participate in 'Stars of the Heineken Collection', a project that explores our company history through a selection of 100 highlights from the Heineken Collection.

TASKS AND RESPONSABILITIES

Heritage communication & storytelling:

- Archival- and collection research to uncover interesting subjects, items & stories.
- Creating storytelling plan for heinekencollection.com & Heineken Experience social media channels (in collaboration with collection manager & Heineken Experience marketing department).
- Participate in brainstorm sessions for heinekencollection.com.
- Writing content / stories for heinekencollection.com & Heineken Experience social media channels.

Stars of the Heineken Collection:

- Project assistance: approaching colleagues, planning meetings, brainstorms, etc.

- Create sharable content around the project.
-

Knowledge, skills and competences to be acquired by the end of the traineeship (expected Learning Outcomes):

The intern is able to:

- Do independent research.
- Write accurate (in terms of historical accuracy and English grammar) and compelling stories based on the collections & archival research.
- Create a realistic storytelling plan for social media & website.
- Communicate & collaborate with different stakeholders effectively.
- Organize & plan meetings.
- Understand & navigate the politics of working with heritage in a corporate environment.

Monitoring plan:

- Weekly meetings with mentor, to discuss progress, challenges & feedback.
- Weekly informal team meetings.
- Quarterly formal team meetings

Evaluation plan:

The intern will be evaluated on skills, competencies & (end)products:

Competencies:

- Communication
- Organization & planning
- Writing

(End)products:

- Storytelling plan (& underlying research)
- Texts (website & social media)

FINAL INTERNSHIP REPORT

The internship process will end with the writing, deliver and presentation of the final traineeship report within the student will complete the programme and graduate as a master's in Communication Sciences.

The report will be divided into three parts:

1. Introduction

- Presentation of the internship; aims and goals; motivations;
- Heineken International: corporate history, mission, vision
- Methodology and work ethic

2. The internship:

- Tasks and responsibilities
- Work in progress
- Theoretical reflection on Communication, Interpretation and Heritage

3. Final conclusions